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THE POWER OF SONG.

A TRANSLATION FROM SCHILLER.*

From rocky cleft the torrent dashes,
Down, down he comes with thunder-shock;
The sturdy oak beneath him crashes,
And after rolls the loosened rock.
Amazed, o'erjoyed, with awe and wonder
The traveller stops and gazes round;
He hears the all-pervading thunder,
But cannot tell from whence the sound.
So rolls the tide of Song, forever,
Where mortal foot hath wandered never.

Leagued with the dreaded Powers above us,
Who darkly spin life's slender thread,
Who can resist his power to move us?
Who can the singer's spell evade?
He Hermes' magic wand inherits,
And charms the heart with influence soft
Down to the realm of tortured spirits,
Or bears it heavenward aloft,
On Fancy's airy ladder reeling,
Swayed to and fro with giddy feeling.

As when into the scenes of pleasure
Some dread disaster stalks along,
With giant-like, unearthly measure,
And scatters terror through the throng:
He strips at once the gay delusion—
This stranger from the other world;
The masks fall off in dire confusion;
Earth's greatness to the ground is hurl'd;
And before Truth's all-conquering mirror
Withers each work of sin and error;—

So, every earthly burden spurning,
Man's thoughts at Music's bidding rise;
And, with immortal ardor burning,
With godlike tread he walks the skies.
The Gods as one of theirs embrace him;
There must his daily troubles sleep;
Thither no destiny can chase him,
Thither no earthly thing may creep:

* From "Select Minor Poems of Goethe and Schiller," translated by J. S. DWIGHT.

His brow is smooth, no fear alarms him,
He knows no care while music charms him.

And as the boy, with hopeless longing,
When stolen freedom yields no rest,
But home-thoughts to his heart keep thronging,
Flies to his injured mother's breast;
So Music has the power to charm us,
When turn'd from Nature's simple truth;
From cold and foreign ways to warm us,
With the old feelings of our youth.
In Nature's arms, O! then we rest us,
Where freezing forms may ne'er molest us.

Translated for this Journal.

Mozart's Requiem.

BY A. OULIBICHEFF.

(Concluded from last week.)

The Offertorium, that is, the prayer, which in a Latin mass immediately precedes the taking of the bread and wine, Mozart has divided into two pieces: *Domine Jesu Christe* and *Hostias*, each concluding with a fugue upon the words: *Quam olim Abrahe*. The Abbé Stadler has told us that it was a traditional practice among the Catholic masters to treat this part of the text in the form of a regular Fugue, and the *Requiem* of Cherubini also shows us that it is customary to repeat this Fugue at the close of the Offertorium.

No. 8. The *Domine*,* so mournfully, evangelically and majestically commenced by the chorus voices, but with imitations in the orchestra, (Andante, G minor) presents a constant accumulation of ideas, and passes decidedly into the fugued style in the verse: *Ne absorbeat eas Tartarus*, with a vigorous accompaniment in sixteenths, to serve as counter-subject to the voice parts. Upon this chorus follows a wonderful quartet of solo singers, which also is regularly fugued, but upon another theme, which leads on step by step to the no less wonderful Fugue upon *Quam olim*,

* Text to No. 8:

Domine Jesu Christe, Rex gloriæ, libera animas
omnium fidelium defunctorum de pœnis inferni et de
profundo lacu.

Libera eas de ore Leonis. Ne absorbeat eas Tar-
turus, ne cadant in obscurum;

Sed signifer sanctus, Michael, repræsentet eas in
lucem sanctam,

Quam olim Abrahæ promisiisti, et semini ejus.

Lord Jesus Christ, King of glory, liberate the souls
of all the faithful dead from the pains of hell and
from the deep lake.

Liberate them from the mouth of the Lion. Let
not Tartarus swallow them, let them not fall into the
dark;

But let the holy standard-bearer, Michael, present
them into the holy Light,

Which thou didst promise formerly to Abraham
and to his seed.

whose commencement is marked by the coming in of the trombones. It is usual to change the Andante here prescribed into an *Allegro moderato*, and I believe with reason. It would be hard for the performers to prevent being somewhat carried away by the sweep and extraordinary fire of this Fugue, which is the most imposing and pathetic of all the church fugues that I know. The counter-subject is worked up in the orchestra with immense vigor; the theme, contained within two bars of the voice parts, is in fact nothing but a redoubled exclamation: *Quam olim Abrahæ! Promisiisti!* The development is as simple as possible; but observe with what art, what genius the subject in the vocal bass (bars 15 and 28) is more immediately calculated to call forth the most touching answers in the upper voices, and how the simple thought of the song and the instrumentation fill out the Fugue without any interruption. It is one whole; the details are not observed; a stream of fervent inspiration, which bears one irresistibly along with it, and then instantly disappears.

No. 9. The *Hostias** is a Larghetto in E flat major, distinguished not only by the wonderfully beautiful melody of its choral song, but also by its excellent, we might say, pious choice of chords. One cannot imagine a more devoutly Catholic, a more holy, Christian prayer, than this No. 9 of the *Requiem*. Palestrina would not have composed otherwise, had he known all that he did not know in regard to harmony. But since the prayer of a mass for the dead must always distinguish itself in some passage by a certain something from all other church-like prayers, Mozart has intermingled the deep humiliation and composure of his *Hostias* with periods of a pathetic character and a more modern turn; yet since the instrumental figure adopted from the outset, a very animated syncopated figure, does not change, the unity of the piece remains untouched, in spite of the heightened expression in the vocal melody, which soon returns to its first steady movement, and ends with a pause.

I beg my readers to consider the passage of the *Hostias* criticized by G. Weber (23d to 25th

* Text to No. 9:

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie memo-
riam facimus.

Fac eas, Domine, de morte transire ad vitam;
Quam olim Abrahæ, &c.

Offerings of prayer and praise, O Lord, we bring
to Thee. Do Thou espouse the cause of those souls,
whom we to-day hold in remembrance.

Cause, O Lord, that they may pass from death to
life:

Which Thou didst promise to Abraham, &c.

measure). It is sublime—no more, no less. How could he fail to remark, that what he has pleased (for what reason I know not) to reproach with unsteady movement, to-wit, that very common thing in vocal music, the leap of the octave, is never here the melodic feature which strikes the ear most sensibly? The reason is obvious. It is simply that the melody is here found in the orchestra, and that the instrumental figure, in traversing all the intervals of the chord, one after another, fills up the chasm between the octaves executed by the soprano.

No. 10. *Sanctus*. Here melodic design, harmony, modulation, instrumentation, all is grand, all is truly sacred within the few bars of the Adagio, and there can be no doubt that this number would have to be placed among the most prominent conceptions of the work, if Mozart had had time to develop the Fugue of the *Hosanna*.

No. 11. The *Benedictus*, (Andante, B flat, major) composed for quartet of solo-singers, and with a melody in itself but little church-like, returns, nevertheless, to the church style by the learned forms of its development. Whether the voices move alone, or in imitation, or in compact chords, they present the thematic ideas with wonderful variety and in an enchanting manner. Observe, for instance, that passage in thirds between the soprano and tenor; it is only a passage in thirds and sixths; yet it extorts a cry of admiration. Throughout the whole the *Benedictus* is a prayer of soft and touching solemnity, a work of uniform grace, and an admirable masterpiece of polyphonic style. That would be a great deal to say of Süssmayer.

No. 12. In the *Agnus Dei*, the twelfth and last number, (Larghetto, D minor) we recognize the master in invention, and indeed still better than we have recognized him in the preceding piece in the working up. Who but Mozart could have invented this sublime figure of the accompaniment, in which are expressed all the majesty of the temple in its days of grief and mourning, all the grandeur of a parting which religion has sanctified? Who else in the world, but the composer who wrote under the inspirations of death itself, would have found out the four-voiced passage: *Dona eis requiem*, and the ritornel that follows? The angels, as conductors of souls, seem in this prayer to pray for them.* One were fully justified in saying, with the intelligent and learned critic, Marx, of Berlin, that "if Mozart did not make the *Agnus*, then whoever has made it must without doubt be Mozart."

How singular! we repeat again. Süssmayer, who gives himself out as the composer of the *Sanctus*, a sublime composition in the ten measures of the Adagio—of the *Benedictus*, a wonderful composition, to say the very least, and of the *Agnus*, an angelic or even divine composition—Süssmayer avoids developing the Fugue of the *Hosanna*, whose majestic subject he twice introduces, and he arrives at the verse of the *Agnus*: *Et lux æterna luceat eis* (where a new piece should have commenced, according to the plan adopted for the division of the text). Does Süssmayer know nothing better to do than to take up No. 1 again at the nineteenth measure, and end the work with the Fugue of the *Kyrie* applied to

* The idea that angels bear the souls of the departed to God, is expressed in the Offertorium: *Sed signifer sanctus Michael representet eas in lucem sanctam*.

the words: *Cum sanctis tuis in æternam*? I ask again, is not this the strongest and most striking of all conceivable moral proofs, that Süssmayer was very careful not to introduce a single thought into his work as finisher, or rather as enlightened copyist, which did not belong to the master?

For Dwight's Journal of Music.

Music in the Public Schools.

MR. EDITOR:—It must be gratifying to all who have at heart the advancement of musical science among us, to observe that the subject of "Music in the Public Schools" is attracting attention. A recent correspondent of the *Transcript* ("Educator") says: "That music may be made a study, most interesting and useful, there has been abundant proof in the Boston schools, in years past, &c." Now, weak and defective as the present system is, it would be difficult, I think, for "Educator" or any one else to prove any deterioration from the first. The fact is, from the very outset, the thing has been carried on without the slightest claim to thoroughness. A study it has never been. I propose to show wherein it is defective, and, for reasons which will appear hereafter, shall have sole reference to the schools for boys.

In the first place, so far as we can learn, the boys are taught without classification; that is to say, no reference is had to age or musical capacity. Voices pleasing and harsh; voices in tune and out of tune; voices of high and low compass; all are exercised at one time and in one room. By the combination of such heterogeneous materials, the equilibrium of pitch is destroyed; hence the rough sounds which smite the ear of the listener on these occasions. Again, the amount of time given to musical practice is wholly inadequate; this point, however, will be touched upon when we come to speak of the proper classification of pupils.

Perhaps the worst feature in the system is the character and style of music adopted by the schools. The words, too, in most cases are better fitted for use in infant schools and in the nursery. It should be borne in mind that the greater part of the music published in our day, is the veriest trash, in no way entitled to the name of music in its higher sense, and only serves to give to Art a downward tendency. In this category must be included such music as is used in our public schools. Let a person now go the rounds on "music day," and he will hear little or nothing besides a succession of worn out Ethiopian melodies, extracts from operas, and nursery songs of so infantile a character as to insult the good sense of every intelligent boy above ten years of age. Dr. TUCKERMAN, in his excellent lecture before the Boston Art Club recently, commented severely on the wretched productions of modern psalm-book makers. His remarks may apply with equal force to the Song Books both for secular and Sunday school use. Like the psalm-books, they have proved profitable to their compilers, but to the community a stumbling-block and to musicians foolishness. Supposing that any other branch of study, say Arithmetic, were reduced to this low standard, the progress of our children might end with the solution of a few infantile puzzles.

It is safe to say that not one boy in twenty, on leaving school, can reply correctly to the simplest

questions in musical theory; much less can he sing the plainest passage by note. Such a result as this reflects discredit upon all concerned. Let us apply the first remedy,—that of classification; and to render the expediency of such classification the more obvious, let us consider one out of a multitude of instances which might be pointed out under the present arrangement. Here are two boys occupying adjacent seats and perhaps singing from one book. In the face of the one, the physiognomist discovers traces of a spiritual organization and refinement of emotion wholly wanting in the other. Let him station himself near these boys, and, if he listens attentively, he will find that external appearances have not deceived him. To speak plainly, one of them has a "musical ear;" the other has not. The result is, a continual contest between true and false intonation. The evil effect of all this is, to blunt the finer sensibilities of the former individual, while the latter, (being unconscious of his error) is hardly susceptible of improvement, for musicians well know that if a person has a radically deficient "ear," no amount of training will make him a reliable singer.

Having shown that the present indiscriminate method is productive of evil, while it presents no advantages, I will suggest a method of classification. First of all, the music teacher should take the name of every boy in school under twelve years of age who, upon trial, gives evidence of extraordinary musical capacity. Here it should be remarked that the plan of limiting the musical exercises to the higher classes is incorrect, particularly as regards the first class, where boys are supposed to have arrived at an age which leaves but little time for cultivation before the change of voice takes place, which is generally at fifteen. Observation and experience indicate that, out of two hundred pupils, he would find about thirty who would come up to the mark. He should then consult their wishes, and those only who are strongly inclined to devote special attention to the cultivation of music as a science should be retained. This second process would most likely reduce his class to about twenty, a very convenient number. This class should practice one hour daily, separate from the rest of the school. Should musical exercises still be carried on promiscuously with the whole school as at present, (a matter of but little importance one way or the other) the boys composing the *select class* just described, should be excused from attendance.

This brings us to the subject of a proper textbook. The defects of those now in use have been already shown. A book designed for thorough instruction should first contain a vast number of carefully prepared *solfeggi*, embodying almost every conceivable melodic movement in all the keys up to, at least, five sharps and flats. To be sufficiently copious, this collection should furnish five hundred exercises of at least sixteen bars each. And it should be the duty of the teacher to avoid, as much as possible, assisting his pupils by thumping out the melody upon the piano. So long as learners are allowed to rely upon such aid, they will never make independent readers. If the exercises are well adapted, the *lower harmony* (omitting the vocal note) will, after a few lessons, suffice for an accompaniment. In a short time under such training, boys will make great progress in reading music,—an accomplishment which they acquire much more rapidly than persons

of mature years. In addition to these solfeggi, this book should contain some substantial compositions by the best masters, from the practice of which pupils might obtain ideas of style, not to be expected from mechanical exercises alone. Give all popular melodies and operatic sentimentalisms "a wide berth." It is needless to say that no such work as above described for school use, is in existence, for the reason that under the present defective system there has been no demand for it. Let us take a high view of this matter. Let us take the ground that, if the science of music is worthy of any attention in our public schools—if the study and practice of it exerts upon the youthful mind those benign influences usually attributed to it, it is worthy of thorough treatment. In another article I shall endeavor to show some of the advantages which might occur to those youth who, being musically gifted, are encouraged and aided in the study of the science, with special reference to the music of the Episcopal Church.

PRECENTOR.

Musical Correspondence.

NEW YORK, MARCH 2.—It was gratifying to see Dodworth's Saloon actually full, for once, at EISENBERG's last concert—whether the reason lay in the fine weather or in the attraction presented by the name of Miss DE ROODE upon the programme, I cannot tell; enough that the audience was large, and appreciative too. We had Beethoven's Quintet, No. 4, well played and full of beauties, of course; Schumann's exquisite Quintet, in which Mr. TIMM took the piano part, and acquitted himself admirably, (in spite of his greater familiarity with the style of less modern composers,) and a Quartet, op. 17, of Rubinstein, which did not please me as well as the one which we heard last winter. The novelty of the occasion was the first appearance in public of Miss MARIE DE ROODE, whose actual debut at a private charity concert you will remember as having been chronicled by "Trovator." This young lady, a native of Holland, I believe, of pleasing, frank, unpretending appearance, is happy in the possession of a full, rich, fresh voice, which she knows how to use to the best advantage. Her singing of Haydn's "With verdure clad" was uncommonly fine, and showed plainly that she enters fully into the spirit of what she is performing. In Schubert's *Ave Maria* she was not so fortunate; there was not enough simplicity in her rendering of this composition, and a change which she introduced in the last "Ave Maria," was in bad taste, and seemed too evidently intended to show how high her voice would reach. I regretted, too, that she sang the French words, which bear a meaning just the reverse of the original, or the German translation; Ellen's *Ave Maria* in the "Lady of the Lake" being an invocation to the Virgin for the safety of her father, while the French words represent a mother praying for her child.

On Thursday afternoon we had another of young GOLDBECK's delightful Matinées, which I enjoyed even more than the two preceding ones. There has been an absence of pretension and formality, a social atmosphere about these entertainments, which have lent them a peculiar charm. This last one was more fully attended, being given, for private reasons, at the pretty Hall of the Spingler Institute, which holds more people than the parlors of a private house.

Mr. GOLDBECK gave us first, with Mr. DOEHLER, Beethoven's lovely Sonata in F, op. 24, for piano and violin. His part was very finely played, but he might have found a better accompanist, I think. Of two of Mendelssohn's "Songs without Words," Nos.

1 and 6, of the first book, he played the first entirely too rapidly, thus quite altering its character. Two new Aquarelles, "Souvenir de Chiswick," and "Brighton-Scène Maritime," (rather snobbishly designated as having been "composed for the Duke of Devonshire, and first played at Mr. G.'s concert at Devonshire House,") were not quite as pleasing as those previously played, one of which, "Moonlight Night," was repeated on this occasion. In the last Sonata of Beethoven, Mr. Goldbeck surpassed himself; I have never yet heard him play so finely, or with such religious earnestness. The beautiful Variations, the graceful Scherzo, the sublime Funeral March, which raises one to the skies, and the sparkling, dancing Finale, which lets us gently down to earth again, all were rendered with an unction and spirit which I have rarely heard excelled.

The songs by the young artist, (which Mr. FEDER would have interpreted to more general satisfaction, had he omitted his usual very unpleasant grimaces and gestures,) were very pleasing. They were: "From thee, Eliza, I must go," by Burns, in which some fine modulations were noticeable, and two to German words, of which the last, "Zwiesengesang," was charmingly fresh and original. Miss DE ROODE left nothing to regret in her performance except her indistinct articulation of her English words, which may be ascribed to her slight acquaintance with the language. Equally well with the air by Haydn, she sang Weber's *Und ob die Wolke*, and Mendelssohn's "Maid of Ganges." Her sister, who seems also a fine musician, played the accompaniments.

Mr. Goldbeck has been very successful in these Matinées, not so much pecuniarily, perhaps, as in what was more his object, becoming known to the musical public, and gaining a position in influential society. He is already a great favorite of the ladies, and has quite a number of pupils. To such earnest, striving, anti-humbug young geniuses, one can wish nothing short of the best success. May it be his!

I close my chronicle with the notice of THALBERG's last Matinée, or rather the last of the first series, which took place last Friday. On this occasion, we had a treat in Hummel's Septet, which was played to perfection by Mr. Thalberg, accompanied by various members of the Philharmonic orchestra. Only three movements were given, however, beginning with the third, followed by the Scherzo and Finale. The other pieces were the "Moise," "Ade-laide," the *Tarantella*, and the *Norma* duo with Wm. MASON, besides *Masaniello* and the "Last Rose of Summer," as *encores*. Of all these I liked the "Ade-laide" by far the best. How beautifully it sings itself, and with what exquisite feeling he plays it! In the duet with Wm. Mason, I was pleased to notice how much the latter has improved since I last heard him. How could he but be inspired, though, by the honor of playing with Thalberg! Such "runs" as came from beneath the fingers of the latter, I never heard before. I could compare them to nothing but the sighing and moaning of the wind.—I have not yet spoken of one feature of these Matinées, the performance on the Alexandre Organ, and now I mention it only because it is a novelty, and not because I was pleased with it. The capacities of this instrument, as the programmes say, are the following:

"The power to sustain single notes and chords, while at the same time the most rapid and brilliant passages can be performed—the notes being sustained by mechanism, governed by the knees, thus leaving both hands free to manipulate; its capability to use singly, and combine the tones of the Violin, Flute, Oboe, Clarinet, Horn, Bassoon, and the Human Voice."

But I regret to say that these wonderful attributes were all lost upon me, and that the music it produced sounded to me very much like a common hand-organ of unusual power. I hear, however, that Mr. Thalberg does not bring out its full force, not

being as yet accustomed to it, and that there are persons in this city who can show it off to far better advantage. *Nous verrons.*

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DRESDEN, FEB. 11. (From a private letter.)—The "Tonkünstler Verein" (Union of Musical Artists) is the best association of the kind here (and S. inclines to think, in Europe). On the present occasion (a members' meeting, not public) we had a Sonata of Beethoven, played by OTTO GOLDSCHMIDT and Herr KUMMER, the first 'Cello in Dresden. Mr. G. has improved wonderfully since he was in the United States, and the performance was such as to elicit the warmest approbation from this most critical audience. A week later at the same place, a Trio of Beethoven, with Goldschmidt, Kummer and Külveck, and a most singular composition of Bach's, written for strings, horns and reeds, and performed with a gusto which would enchant you, by, I think, eighteen instruments. That evening was closed (the musical part of it) by some of Chopin's preludes by Goldschmidt, charmingly played, but not equal to Dresel. The materials for fine concerted music in Dresden are probably not surpassed in Europe. At least this fact is confidently and constantly asserted by dilettante travellers, and of course stoutly maintained by residents.

The charm of the place to music-lovers of moderate means, is the frequency of cheap concerts of a high order; and as these constitute a marked feature of Dresden life, I will give you some account them at the risk of repeating what you may have heard from others. These concerts generally commence at 3, 4 or 5 P. M. The *exploiteurs* of them are the owners or lessees of large coffee-houses; and music is thus very judiciously made the bait to attract a full coffee-room, and it always succeeds. So the price is put very low—2½ groschen, (6¼ cents), and every person is expected to call for something to drink or eat, or both. We will take the "Link'sches Bad," it being the best, to display this feature of German life. This establishment is a little over a mile from the Elbe, in the section of the city called the Neustadt. The coffee-room is a very large and fine room. I estimated the size by the eye, and made it 110 by 60, and 30 high. In the middle of one side is a semi-circular depression, or *renforcement*, in the wall, of about 12 feet are, raised three feet above the level of the floor, and accommodating twenty-six to thirty musicians. Distributed all over the floor of this great room are plain cherry square tables of two sizes, accommodating six and twelve persons respectively. I generally arrive there on Thursday at about 5 o'clock, the hour of commencement, pay my 2½ groschen to a man who stands in the ante-room with a china plate full of change and a pile of programmes, printed in the simplest and cheapest style. I have a stranger with me to-day, and, taking our programmes, we pass on to enter a door on the left, which brings us into a room some twenty-five feet square, with glass partitions towards the hall, and wide-open doors into the same.

"Why, the room's on fire!" exclaimed my friend. "What a dense smoke!" "Only tobacco smoke; three hundred cigars must be expected to make some smoke." "But the ladies—how can those young girls of eight, ten and twelve to twenty stand this? They surely cannot sit it out a whole evening." "You shall see. Come, let us get a seat." "Seat? there don't appear to be one vacant in the room." "Oh, yes; don't be too modest; let us go up half way, so as to be opposite the orchestra. Kellner, give us two seats." The waiter looks about and presently sees one table where perhaps two more might squeeze in, and says a word to one of the occupants, who moves aside, without any of

the French *suaviter in modo*, but also without ungraciousness, and we take two chairs and draw up. The waiter lowers his head to take our orders. "One hot punch, one café." "But hark! sh! What is that?" "*Die Felsenmühle, Reissiger.*" "How admirably they play! The conductor is also leader and has no notes." "No, he never uses a note, and has the whole repertoire of classical music in his head. Whether he knows it thoroughly, understands its spirit, you shall judge to-night and in future. The applause is very hearty; now let us look round. What a singular scene!"

But, to drop the conversational, I will try to describe it. There are, at a rough estimate, 500 persons present; say 350 men and 150 ladies and girls. Three narrow aisles are left between the tables the whole length of the room. Every man is smoking; cigar in the mouth, American fashion; cigar in a pipe, or cigar in a mouth-piece, but no weed in pipes; at least I have seen none in places so respectable as this. You may perhaps fancy the denseness of the smoke. Every lady is either sewing, or knitting, or embroidering, and drinking either tea (out of a tall tumbler), or beer, or coffee; and every man has before him his great glass mug of beer, with glass handle and pewter top (to keep the smoke out?) or his glass of punch, or tea, or coffee, or "Bishop," or "Cardinal."

The programme is divided into three or four parts, and an interval of ten or fifteen minutes between each two is passed in chat and squeezing up and down these narrow aisles. The orchestra disappears, the leader generally mixing with the company, drinking his mug of beer and puffing his cigar. The first and second parts have been: (I take up a programme at a venture from my drawer) 18th Dec. 1. *Fest overture*, von Jul. Rietz. 2. March from the *Ruinen von Athen*, von Beethoven. 3. K. K. *Kammerball Tünze* Walzer, von Lanner. 4. *Friedensmarsch aus Rienzi*, von Wagner. II. Theil. 5. *Overture zum Freischütz*, von Weber. 6. Sonata Pathétique, von L. Beethoven, für Orchester arrangirt, von Schindeldeisser. III. Theil. Sinfonie, C dur (No. 7) von C. M. von Weber. IV. Theil. *Overture zu Zauberpflöte*; Arie und Duet aus *Euryanthe*; *Frohsinn-Saloon-Walz*, von Strauss; *Vieliebchen Polka*, von H. Hünerfürst. But who is HÜNERFÜRST? Why, he is the very remarkable young man who conducts, leads, and has made this orchestra what it is. His musical memory is prodigious and he uniformly conducts without notes. I have seen him conduct and lead thus a great variety of music, among it Haydn's No. 7 Symphony, Beethoven's *Eroica*, and Nos. 2 and 5; overtures without number, of Mendelssohn, Wagner, Weber, David, Mehul, Meyerbeer, Hiller, Auber, &c. &c. He has much talent as a composer, some say genius. Monday afternoons at 3 he carries his orchestra to the concert room of the Grosser Garten, when there is always one symphony in the programme.

The "Brühlsche Terrasse" is the third and only other first class concert-room café in Dresden. Saturday, 4 P. M., is the great day there; but the orchestra is not Hünerfürst's, but Laade's—very good, but second to H's. Here also, on this day is one symphony. So you see that we always have three symphonies per week, and frequently more. At the last public concert of the Tonkünstler-verein, the programme consisted of Sonata Op. 58 of Beethoven, for piano and cello, Wehner and Kummer; Serenade, Op. 25, for flute, violin and viola, of Beethoven—an exquisite thing and played most superbly, and Hummel's *Septet Militaire*, Op. 114, for piano, flute, violin, clarinet, cello, trumpet and contra-bass.

(Conclusion next week.)

MUSIC.—Every human feeling is greater than the exciting cause; a proof that man is designed for a higher state of existence; and this is deeply implied in music, in which there is always something more and beyond the immediate expression.—Coleridge.

Dwight's Journal of Music.

BOSTON, MAR. 7, 1857.

We cannot do better than to give the leading place, in this week's Journal, to the practical questions so ably discussed in the communication below. They are questions of the greatest interest to every musical and concert-going community, to all our large choral or orchestral societies in town or country, and especially to the proprietors and managers of Music Halls. The problem of a good hall for music on a large scale, with large audiences, we conceived to be in the main satisfactorily solved by our noble Boston Music Hall; and so does the writer of the article below. For the audience it is good enough, it is a triumph—so far as it is possible to reconcile the seating of very large audiences with the best conditions of hearing and enjoying music; for it must be borne in mind that something of musical effect must, in any hall conceivable, be sacrificed in the accommodation of great numbers.

So far our Music Hall may be esteemed a model. But one of its internal features has always been regarded only as temporary and experimental. The whole present arrangement of the stage end of the hall has always had reference to a future plan of completion, in which a main determining element will be the grand Organ, recently contracted for in Europe. Meanwhile a difficulty, not felt by the audience, is felt by the singers and performers on the stage, as is accurately set forth below; and now comes up the question, the solution of which for the Music Hall will be the solution of it also for all music halls throughout the land:

How should the stage end of the hall be constructed? And how should choir and orchestra be placed, with relation to each other and to the audience, and to the most mutually inspiring, easy and effective discharge of their respective duties.

Our correspondent's hints are timely, as they are humorous and readable, and present some reasons which it will be hard to set aside. Now is the very time to solve this question, and get at ruling principles and methods. Just as the love for public musical entertainments is stirring and organizing itself in all the cities and large towns of our Republic, and music halls innumerable are being planned and built, it will be well for all concerned to give a little careful consideration to this topic. The stage of the Boston Music Hall presents a very proper point of departure for the whole enquiry; and we trust our readers in the country and in other cities will consider that we are not limiting ourselves to the mere musical interests of Boston, when we invite them to read what follows:

The Stage of the Music Hall.

MR. DWIGHT:—The matter then is fixed.—We are to have a Grand Organ in the Music Hall. It is a subject for rejoicing that the efforts of that gentleman, who has devoted himself so generously to this object, have been crowned with success. The erection of this instrument upon the scale proposed, will of course render great changes necessary in the accommodations—and want of accommodations—now existing in the Music Hall for the orchestra and chorus of our great Oratorio performances. Now, as alterations in the stage will be unavoidable, and as, if thought on the whole to be advisable, a complete change in its arrangement can be made without putting the proprietors of the edifice to extra expense, it is a favorable time to bring forward a topic which should have been thoroughly discussed before the plans of the hall were drawn, but which seems to

have attracted no attention whatever. Allow me to begin the discussion by presenting a chorister's view of the matter. In plain, clear, unmistakable terms, the point to be considered is this:—

Is the stage of the Music Hall, in its fitness for the purposes of a great choral society, worthy of a gold medal as being of the worst possible construction, of a silver medal as being only very bad indeed, or only of an "honorable mention," as being bad enough in all conscience.

That it is bad, I think you would have a unanimous vote—in case the question were put to the Handel and Haydn Society—from Mr. Zerrahn at the conductor's "Pull," up to the unfortunate individual who sits some quarter of a mile away, hard by that musical door, whose hinges are sure to squeak when a particularly soft passage in the music renders such a tone particularly effective.

Well, then, the question is now open for discussion.

[*Unfortunate individual near the squeaking door.*—Mr. President, before proceeding to discuss the topic before us, I will state that I shall move the award of the silver medal, it being actually within the power of my imagination to conceive of a worse arrangement of a stage than the present—as in case the stage descended front to rear, and we were shut up behind a screen, as the present organ is, for instance, so that our voices should make their way into the hall through cracks and crannies, as the organ's tones now are forced to do—for which doubtless excellent acoustic reasons might be given—though I can find none in the books. A screen before an organ must be an improvement if the tones of the instrument are very bad—just as the singing of a very bad choir sounds best if we have a thick partition between it and us. Since the musical reporters of all the papers have given the Handel and Haydn chorus much praise lately, a screen appears to be unnecessary for us. This by the way.

In support of the motion to award the silver medal, I lay down certain propositions.

First, the effectiveness of every sound, whether musical or not, depends in great measure upon the position in regard to it of the ear to which it penetrates. Sound is the result of the striking upon the organ of hearing of a pulsation or wave of the air, caused by the sonorous body. If the ear be in the direct line in which the tone-waves are put in motion, the sound is much louder than if not. Thus the report of a cannon, which will almost deafen a person at quite a distance in front, is easily borne by him who applies the match. Words spoken in the open air or in a large room, which are perfectly audible and distinct to a person some distance off in front, are not understood by one standing half the distance behind. You place a piano-forte upon the stage, and raise the cover, the tones reflected by that cover are heard more distinctly at the other end of the hall, than by a person on the seats by the organ. A person stands upon the edge of the stage and speaks to another upon the main floor; he involuntarily, by the instinct of habit, turns his face downward, so that the tone-waves proceeding from the mouth are directed in their passage between the lips in a line to the ear for which they are meant, and what he says will be distinctly audible to the person addressed, though undistinguishable to persons at half the distance in the side gallery or on the stage. If he speaks to the latter, he instinctively turns towards them.

Now apply the principle. You place a body of forty soprani upon the stage. Every good singer in the exercise of her art throws back her head and shoulders into such a position as will give the best opportunity for the full and easy play of the organs of voice. The result is that the tone-waves, as they proceed from her mouth, have a direction upward, and the ear at a distance of a hundred feet, if at an elevation of forty feet from the floor, will catch those tones much more fully than at half the distance upon the floor. Now, as the good singers are the effective part of the whole body of the soprani, we have the main body of tone thrown from the stage in a line to the upper gallery, and hence the effect is much better there than below. The difference is made still greater from the fact, that in oratorio singing the books held by the choristers act as reflectors to throw the tone-waves off in an ascending direction. A principal objection which I have heard against the Music Hall is an alleged want of efficient choral effect from large bodies of singers, which difficulty the strongest objector admits only applies to the main floor.

The inference to be drawn from all this is, that the volume of tone from a chorus is shot out above the heads of the audience upon the main floor—that is, that the stage is too high.

The stage in the Music Hall is actually more elevated than in any first class opera house with which I am acquainted, and yet the necessity which causes the operatic stage to have the elevation which is generally given, does not exist in a concert room—namely, that a place may be provided for the orchestra off the stage. Moreover, the stage of the opera houses into which I happen to have been is not above the level of any except the front ranks of the parquette, as the main floor of the auditorium invariably rises as it recedes from the orchestra. The main floor of the Music Hall is level. The famous halls of the Sing-Akademie at Berlin, and of the Gewandhaus at Leipzig both have level floors, and the stage in both cases is not more than a foot or two in height at the front and rises but very gradually as it extends rearward. At Exeter Hall the stage is more elevated, but the main floor of the auditorium slopes upward, so that the rear seats are actually higher than the stage, and the spectator looks downward to it. Thus theory, experience and example admonish us to lower the platform of the Music Hall.

Secondly. No true choral effect can be attained from a body of singers unless the separate bodies of tone from the different parts come out into the auditorium blended into a single mass, forming one body of harmony. Hence the great care which is exercised at the grand musical festivals and upon the operatic stages of Europe, to secure a certain due proportion in the number of choristers upon each part. But however nicely balanced be the tenors and altos to the sopranos and basses, and these to each other, if these various corps are so placed as to pour out their masses of tone so as to reach the auditor's ear as distinct bodies, this proper blending is lost. Now in the Music Hall a body of altos throw out directly to the front their part of a chorus; on the other side the soprani are doing the same, while high over the one thunders out the bass, and over the other shouts the tenor.

Thirdly. The goodness of a chorus depends upon the excellence of the individuals, and the

power of the best singer to add to the musical effect depends in no small degree upon his feeling himself in time and tune with all the rest. To sing with ease, freedom and confidence, a person of nice ear *must* be able to hear for himself more or less distinctly the effect which is arising at the moment from the united force. This is the case, even with the simple psalmody of the meeting-house; how much more then in the performance of modern choruses, with their constant changes and modulations into all sorts of keys! Think, now, a moment of the difficulties the rear ranks of the Handel and Haydn tenor have to contend with in the choruses of "Eli." Perched away up upon the outskirts of civilization, with an organ behind them, shut up in a closet, whose tones are projected in straight lines through loopholes over their heads out into the hall, with the alti and soprani, far down below and in front, throwing their voices directly away, with an orchestra so placed as to be inaudible in the choruses—these unfortunate individuals must get their pitch as they can and keep it *if* they can, utterly unable to catch, in a score of bars, one single full chord, which shall show them that they are in tune. People who have never tried this have no conception of it. Did the tenors have a leading melody to sing, returning often to the tonic, and getting now and then a new start from the orchestra, it would be comparatively easy to close a chorus in tune; but having only a part to "fill in," the wonder is that we do not always come out upon the final chord a quarter of a tone flat. Critical ears tell us we often do. Put twenty ordinary singers where they can feel the influence of the harmonic relations of the other parts, and they will produce a better tenor than forty fine singers, who must sing more or less by guess. If now at a performance of an oratorio you have about one in five who either have not rehearsed the music, or who cannot read a common psalm tune with decent correctness, your good singers, with all their rehearsals, have an awfully hard load to carry. Now to proceed—

[A Voice.]—Mr. President.

[President.]—The gentleman who cannot read music.

[The Voice.]—I wish only to move, that in the choruses the instruments play the vocal parts, as they do in country choirs.

[President.]—The gentleman is out of order, and it is moreover doubtful if even that would keep him right. The unfortunate individual will proceed.

[Unfortunate individual.]—To go on: The present arrangement of the stage, rising as it does in terraces running straight across, precludes any new arrangement of the chorus, and we must therefore go on as we are for the present. While rehearsing in the room below, we sat in the curved lines of an amphitheatre, and there was real pleasure in joining in a chorus. All singing in the hall, however, is a task wearying, unsatisfactory and laborious to a large portion of the society.

Fourthly. In oratorio performance in Europe the orchestra is supposed to accompany the chorus; with us the chorus accompanies the orchestra. The former plan is the composer's intention; the latter plan is an American improvement. I take it for granted, however, that the composer knows best, and as our stage fur-

nishes no accommodation for the orchestra except in front, I present this fact as an argument for the silver medal. So far as my observation goes in Europe, the plan is universally adopted there of placing the orchestra in all vocal concerts behind the chorus. The consequence is, that the vocal force comes out full and prominent, as it should, both because it is in front and has fair play, and because it is upheld and reinforced by the sharp tones of the stringed and other instruments behind. When Jullien gave the "Messiah" in New York, the Sacred Harmonic Society filled the front of the stage, and the hundred instrumentists took the background. Is it not the clearest thing in the world that this should always be the arrangement? Does any gentleman refer me to the theatre as a case on the opposite side? The reason of that is hinted before, and the defect of having the orchestra in front is remedied so far as possible by placing it below the singer and the chorus, and making it face towards them.

Having thus opened the discussion, Mr. President, I shall wait to hear the other side.

[President.]—Will the unfortunate individual, before he takes his seat, suggest such improvements as in his opinion may reduce the silver to a leathern medal?

[Unfortunate Individual.]—In any changes in the construction of our stage which may be proposed, it must not be forgotten that part of our present space is to be taken up by the new organ. Now, whatever slope is given to the stage as we recede from the front, it should be confined almost entirely to the singers' seats, leaving a level platform behind for the orchestra. This rise of the successive ranks should be so gradual as just to enable each rank to sing above the heads of the rank in front. But instead of going into the matter myself, I will read the following extract from Berlioz, whose name should have some weight with musical people.

Before reading this extract, let me add, that we have now upon the stage, what, in relation to a choral society, is an unmitigated, unqualified nuisance. I refer to the statue of Beethoven, standing there in the centre. If the proprietors of the hall will only move that down to the main floor near one corner of the stage, I for one will vote that the Handel and Haydn Society give a series of subscription concerts to purchase a similar statue of mighty old Handel, to place in a corresponding position opposite.

Berlioz speaks as follows:

In general, for concerts, the disposal of the orchestra which seems best, is this:—An amphitheatre of eight, or, at the least, five rows is indispensable. The semicircular form is the best, for this amphitheatre. If it be large enough to contain the whole orchestra, the entire mass of instrumentalists will be disposed along these rows; the first violins in front, on the right, facing the public; the second violins in front on the left; the violas, in the middle, between the two groups of violins; the flutes, hautboys, clarinets, horns, and bassoons behind the first violins; a double rank of violoncellos and double-basses behind the second violins; the trumpets, cornets, trombones, and tubas behind the violas; the rest of the violoncellos and double-basses behind the wooden wind instruments; the harps in the foreground; close to the orchestral conductor; the kettle-drums, and other instruments of percussion behind or in the centre of the brass instruments; the orchestral conductor, turning his back to the public, at the base of the orchestra, and near to the foremost desks of the first and second violins.

There should be a horizontal flooring, or stage, more or less wide, extending in front of the first rows of the amphitheatre. On this flooring the chorus-

singers should be placed, in form of a fan, turned three-quarters towards the public, so that all shall be able easily to see the motions of the orchestral conductor. The grouping of the chorus-singers in consonance with their respective order of voice, will differ, according as the author has written in three, four, or six parts. At any rate, the women—sopranos and contraltos—should be in front, seated; the tenors standing behind the contraltos; and the basses standing behind the sopranos.

The solo-singers should occupy the centre, and foremost part of the front stage; and should always place themselves in such a way as to be able, by slightly turning the head, to see the conducting-stick.

For the rest, I repeat, these indications can be but approximative; they may be, for many reasons, modified in various ways.

At the Conservatoire, in Paris, where the amphitheatre is composed of only four or five rows, not circular, and cannot consequently contain the whole orchestra, the violins and violas are on the stage; while the basses and wind instruments alone occupy the rows; the chorus is seated on the front of the stage, facing the public, and the women sopranos and contraltos, turning their backs directly upon the orchestral conductor, are under an impossibility of ever seeing his motions. Such an arrangement is very inconvenient for this portion of the chorus.

It is everywhere of the greatest consequence that the chorus-singers placed on the front of the stage, shall occupy a plane somewhat lower than that of the violins; otherwise they would considerably deaden the sound of these latter.

For the same reasons, if, in front of the orchestra, there are not other rows for the choir, it is absolutely needful that the women should be seated, and the men remain standing up; in order that the voices of the tenors and basses, proceeding from a more elevated point than those of the sopranos and contraltos, may come forth freely, and be neither stifled nor intercepted.

When the presence of the chorus-singers in front of the orchestra is not necessary, the conductor will take care to send them away; since this large number of human bodies injures the sonority of the instruments. A symphony, performed by an orchestra thus more or less stifled, loses much of its effect.

[President].—The question is still open for discussion.

[Scientific Gentleman].—Mr. President, to all the learning upon the subject of tone-waves and laws of acoustics of the Unfortunate Individual, and to his arguments and conclusions, I say *ditto*. But I wish to touch upon an additional point or two.

We hear that the organ is contracted for; that it is to be a really grand, a very large and expensive instrument. It will then of necessity require a large space for its accommodation. Now if the instrument be constructed in a compact, square form, as is commonly the case, it must project towards the centre of the stage in such a manner as to leave two large spaces on each side, and remove our last hope of finding standing room for the orchestra behind the chorus.

It is quite the fashion, I find, to shut up organs in large closets; hardly a new church is built now-a-days in which this is not the case; so that it makes little difference whether an organ be good or bad, it has no chance to display its qualities. The first speaker mentions the tone-waves or pulses of the air, which give us the sensation of sound. If these waves or pulses follow at regular intervals, and amount in number to sixteen in the second, the sound conveyed to the ear is musical. The greater the number to the second, the higher the pitch. Now, precisely as a wave in a sheet of water diffuses itself from the point where a stone strikes, so does a tone-wave diffuse itself in the air. An open organ pipe, standing in the centre of a hall, throws these waves upward, and they diffuse themselves equally in all directions. If the pipe be placed at one extremity of the hall, the wave can only expand outward from the wall. If the pipe be in a

closet, the expansion of the tone-wave can only take place after it has passed out of the confined space in which it is produced. If, now, an entire organ be compressed and jammed into a small space, you find its power and sweetness greatly injured by the want of room for the tone-waves to rise and expand unimpeded. When the full organ is playing, the jar of conflicting sounds, the mixing up and breaking of the tone-waves, is a natural consequence. The peculiar effects produced by the swell of an organ we all know, but who would have an organ all swell? No—we want the great organ to send forth its tones in their utmost fulness and beauty. Well, then, we want the arrangement of the new instrument such as will give it "ample verge and scope," and at the same time not encumber the stage, and prevent the best arrangement of our choral and orchestral forces.

Who has not noticed the difference of effect when a choir in one of our churches has happened to sing standing on the main floor, instead of being perched up in a lofty gallery? It is equally true of all music that it produces most effect when least elevated. Hence I would have the organ rest as near the main floor as possible. Again, to avoid disagreeable echoes, reverberations, and foci of sound, it is important that the surface behind the vocal force should be as nearly plane as possible. Hence it follows, that while, by spreading the organ as much as possible laterally, you give its pipes the best opportunity to speak, you get the greatest possible extent of plain surface behind the chorus. As, however, the greatest portion of this surface will consist of cylindrical pipes, with interstices between, it becomes of less importance to have the front of the organ a straight line. If, therefore, it should prove practicable to spread it widely, it might assume a slightly curvilinear form, say somewhat like our musical character, the brace, for the sake of attaining greater elegance of form. Thus:

or

[President].—Does any other gentleman wish to speak upon this question? A. W. T.

CONCERTS.

The Complimentary Concert to Mrs. J. H. LONG took place at Chickering's last Saturday evening. The room was filled with the most respectable and appreciative listeners, who seemed to take a friendly interest in a singer, who has made such marked and constant improvement of her powers, and who has served so faithfully and so ably alike in the church service and in most of our more important concerts. Indeed she has for some time occupied the position of our foremost soprano. Her programme was excellent:

- PART I.
1—Quartet in A flat, No. 5, op. 13. Beethoven.
Allegro—Scherzo—Tema con variazioni.
2—Romanza from William Tell: "Selva opaca," Rossini.
Mrs. Long.
3—Adagio and Scherzo from the posthumous Quartet in E minor, Mendelssohn.
4—Duetto: "Mira bianca luna," Rossini.
Mrs. Long and Sig. Corelli.

- PART II.
5—Ballade, for Piano and Violoncello, Moscheles.
Messrs. Parker and W. Fries.
6—Aria: "Parto, ma tu ben mio," Mozart.
With Clarinet obligato, by Mr. T. Ryan,
Mrs. Long.
7—Andante and Scherzo from the 34th Quintet, Onslow.

Mrs. LONG sang the romanza from "Tell" more beautifully than ever, Mr. J. C. D. PARKER accompanying at the piano with his usual delicacy of taste. The Air by Mozart exhibited her dra-

matic style to good advantage, and is an effective concert piece; the running bravura passage at the end was neatly executed, but in itself the least interesting part of the music. The clarinet obligato, in so small a room, finely as Mr. RYAN always plays it, stood out in rather too bold relief before the quartet of strings, as compared with the voice. But the great point of interest was the Duet, from Rossini's *Soirées Musicales*, in which Mrs. Long was joined by her teacher, Signor CORELLI, one of the very best tenors we have had in this country, whenever he has command of his voice. The uncertainty of that led him some years ago to quit the stage and devote himself to teaching, in which capacity he has been of incalculable service to the many voices that have been entrusted to his culture. It was long since he had been heard in public, and the pleasure that he gave was very great. A little hoarse in the lower tones, he sang, as he cannot but do, like an artist, with style and fervor; and on both parts the duet was capital and had to be repeated.

The Mendelssohn Quintette Club, who kindly volunteered their services, performed the fine old Beethoven Quartet, with the famous Andante and variations, and the other classical selections most acceptably. The Ballade by Moscheles is one of the most fresh and piquant things that we have heard from that composer, and was interpreted to a charm. The whole affair passed off with spirit and was of just the right length to make all enjoyable.

Miss ADELAIDE PHILLIPPS gave her concert (unfortunately for her own success and for many who would fain have heard her) on the same evening, at the Music Hall. The hall was hardly one third full. Yet had she the attraction of a nice little orchestra, under ZERRAHN, who played Reissiger's Overture to "Yelva," and a very popular Concert overture by Kalliwoda, with fine precision (at least the latter piece); of Mr. SATER, the pianist, who produced a new Quartet of his own (for piano, and violin &c.), founded on Goethe's "Mignon" (he turns all the poets to account), and a fantasia on *Robert*; of Signor GUIDI, who sang a couple of tenor airs from *Lucrezia Borgia*; of Mr. ADAMS, the tenor, and of Messrs. RIBAS and KOPFITZ, who played the English horn and flute solos in the Romanza from *L'Eclair*.

We were in time to hear the last piece of the first part, the duet from *Tancredi*, sung by Miss PHILLIPPS and Mr. ADAMS, which was an excellent performance. Our fair contralto looked and sang even more charmingly than in her last visit home. In the Recitative and Air: *Che farò*, from Gluck's "Orpheus," she evinced more taste, more finish and more fervor than on former occasions, so that her audience were delighted. Her voice is remarkably fresh, rich, musical and powerful, and has gained in flexibility and smooth, free delivery. We earnestly hope that we may soon hear her under better auspices. The success of a concert depends on management as well as music. This one was ill-managed, ill-timed, too long and confused in programme, and tediously delayed in execution. Miss P.'s other pieces, which we did not hear, were *Ah, non credea* (Bellini), an English Ballad: "My heart is breaking," and *Prende per me* (Donizetti).

Good organ playing is one of the things which rarely come to public hearing in this country.

Still rarer are the opportunities of listening to great organ music, the real classics of the instrument. The latter sentence perhaps states the want more correctly; for we have not a few skilful organists; and what is lacking is the chance to hear them where they have sufficient scope to make old Bach and Handel and the other masters live to us. Stated concerts of organ music, where only or chiefly the best, the legitimate organ music should be heard, we have long felt to be desirable and practicable. Let an hour or two each week be set apart; let the place be wherever there is a fine organ (perhaps going from one to another in rotation); let there be a very small fee of admittance; and let the best organists in the city combine, or take their turns, in playing to us these noble compositions, until we begin to find out what great organ music is.

Meanwhile we think it a chance too good to be missed, when such an organist as Mr. MORGAN, of New York, makes us a flying visit, to play in public on the great Tremont Temple organ. To be sure there is a little more of the *organ virtuoso* character about him than we care for, and the display of his own remarkable executive agility in putting the many-voiced monster through its paces in all sorts of music, occupies a large place amid his more sober classical interpretations. He plays in one moment a grand Fugue of Bach, and in the next "extemporizes" on the "Anvil Chorus," illustrating the clap-trap tendency of the times, which does not allow one place or instrument to be sacred from the invasion of the most hacknied triviality. But that Mr. Morgan is a most admirable performer and a good musician we do not need to say. We do not know his equal, taking all things together, in this country. He is master of all the resources of the instrument, and when he comes he gives us not a few good fugues and choruses, besides the overtures, fantasias, variations, &c., that catch the ear of those who go to wonder and to be amused.

His two concerts at the Temple on Tuesday afternoon and evening were excellent, although the programmes would not have suffered by some pruning. We only regretted to see so very small an audience; people knew not what they lost. More clearly than ever were we impressed by the fact that the effect of the full organ suffers from its muffled position behind that screen, as perhaps also by the want of a larger space in which to vibrate. In crowded harmonies, as in that Mendelssohn Sonata, the sound was confused; all was more clear and intelligible in the Bach Fugue in G minor.

The ORCHESTRAL UNION gave us for the eighth Afternoon Concert Beethoven's delicious, joyous, imaginative Eighth Symphony. It was highly enjoyed no doubt by many of the crowd present; but for the first time in our recollection the Allegretto failed to command a repetition. That, however, was the fault of the audience, and not of the symphony or orchestra. The well-known Allegretto from Mendelssohn's "Hymn of Praise," the overture to *Zanetta*, Waltzes, &c., filled out the programme. The Afternoon Concerts are decidedly popular.

Musical Chat-Chat.

CARL ZERRAHN'S Philharmonic Concerts make a brilliant finale this evening. The mere fact that this last one will be in the Music Hall, and not the Melo-

deon, adds a great attraction. But, besides that, he offers us a programme worthy of the Music Hall. We are to hear that glorious Symphony in C, by Schubert, once more, after a couple of years rest; we could anticipate nothing with more satisfaction. Then there will be a new Fest-Overture, by Julius Rietz; the *Tannhäuser* Pilgrim Chorus again, and the overture to "Tell." Besides which, we are to listen for the first time to the distinguished prima donna of the late German Opera in New York, Mme. JOHANNSEN, who will sing the *Scena* from *Freyshütz*, which it is said she does better than anybody who has sung it here since Jenny Lind; also a song of Schubert's, *Volkstied*, and a *Waltz di braccara*, by Benzano. The *Transcript* tells us, that this lady is the daughter of a distinguished clergyman in the Dutchy of Holstein, where she was born.

She travelled in Germany four years as a concert singer, and was received with immense enthusiasm. She also sang at the Royal Theatre of Berlin, where she met with the greatest success. In the general style of her singing she is more like Jenny Lind than any other artist now before the public; at least, such is the opinion of the best European critics. The compass of her voice is very large, and the ease with which she manages it prevents the attention of the hearer from being directed to the execution rather than to the expression.

The MENDELSSOHN QUINTETTE CLUB in their concert next Tuesday (the last of the eight!) will have the aid of Mr. KREISSMANN, who will sing songs by Schubert and Robert Franz. Mr. HAMANN, too, will play in a Beethoven Trio....The German "ORPHEUS" will sing again next Saturday evening, when they will give the old *Vaterlands* hymn, and when Miss DOANE will sing an Aria from Mozart, new to Boston audiences, and with Mr. Kreissmann a duet from *Fidelio*. We have heard the wish expressed by not a few, that the "Orpheus" would take a larger hall; others would like to share the pleasure....Mozart's *Requiem*, with a selection of other Catholic music, will soon be performed in the Tremont Temple, by the choir of the Cathedral in Franklin street, assisted by other Catholic choirs, under the direction of Mr. A. WERNER. Particulars hereafter....A general resort of all the musical people for the week past has been the magnificent new store of our old friends RUSSELL & RICHARDSON, of which a description will be found below. It is the largest, most elegant, and most completely furnished establishment of the kind in America, if not in the world. The union of the stocks of the two old firms makes a collection of music and instruments, in which almost every one can find his want supplied. Promptness, obliging courtesy and good order are the rule and habit of the place. Success to them! Such enterprise deserves it.

Shakespeare's "Midsummer Night's Dream" was read in her inimitable manner by Mrs. FANNY KEMBLE, before a private audience at Chickering's, on Thursday Evening, with Mendelssohn's music, under the direction of OTTO DRESSEL. The overture and other instrumental parts were played upon a Chickering Grand by Messrs. Dresel and Trenkle, and the fairy choruses were sung by a Club of lady amateurs. It was indeed a most rare and delightful entertainment; but private as it was, we cannot help alluding to one gross disturbance, which exemplifies the manners of "fine society." Several times the commencement of the music proved a signal for quite loud and general talking. The unconscious insult to the music, the performers, and to those who wished to listen and enjoy poem and music as one whole, (according to the intention of Mrs. Kemble's invitation,) was unworthy of a well-bred audience. The same feast is to be given publicly in the Music Hall, Saturday evening, the 21st, before the Mercantile Library Association, and with an orchestra directed by CARL ZERRAHN.

Advertisements.

CHAMBER CONCERTS.

The Mendelssohn Quintette Club's EIGHTH (and last) CONCERT

Will take place on Tuesday Evening, March 10th, at Messrs. CHICKERING'S ROOMS, assisted by Messrs. AUGUST KREISSMANN, Vocalist, and AUGUST HAMANN, Pianist.

A fine programme will be given.
Half package of four Tickets, to be used at pleasure, \$2.50;
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THE FIFTH AND LAST OF THE PHILHARMONIC CONCERTS,

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CARL ZERRAHN, Director and Conductor.

NOTICE.

The THIRD (and last) SUBSCRIPTION CONCERT of the ORPHEUS GLEE CLUB

Will take place at the

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On Saturday Evening, March 14th, 1857,

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The above Society respectfully inform the musical public that they will give a Series of

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For programme, see papers of the day.

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